Edexcel GCE

Music Technology

Advanced Subsidiary
Unit 1: Music Technology Portfolio 1

Release date: Wednesday 1 September 2010
Time: 60 hours

Paper Reference
6MT01/01

You must have:
A copy of the original recording as specified for Task 1A

Instructions to Teachers

- Task 1A must be presented as Track 1, Task 1B as Track 2, and Task 1C as Track 3.
- Centres must retain backup copies of all candidate recordings for Tasks 1A, 1B and 1C and proprietary software files for Task 1A.
- The complete portfolio, comprising Tasks 1A, 1B and 1C, must be presented for assessment as stereo recordings on ONE AUDIO CD, along with the logbook and declaration document with Section A (Logbook) and Section B (Declaration form), completed.
- Centres are reminded that each candidate submission should be presented on a separate CD (NOT on MiniDisc™ or cassette tape) and this **must** be clearly marked with the paper reference number (6MT01), centre number, candidate name and candidate number.
- CDs **must** be checked before sending, and packaged so they will not be damaged in transit.
- **The CD and Logbook with signed Declaration form must be sent to the examiner to arrive by 15 May 2011.**

Instructions to Candidates

- Complete **all THREE** tasks.

Information for Candidates

- The total mark for Unit 1 is **140**.
- Task 1A: Sequenced Realised Performance (40 marks)
- Task 1B: Multi-track Recording (40 marks)
- Task 1C: Creative Sequenced Arrangement (40 marks)
- The logbook for these three tasks (20 marks)

Turn over ▶

©2010 Edexcel Limited.

P 3 9 0 8 1 A

edexcel
advancing learning, changing lives

Controlled Conditions

Unit 1 has three tasks within the Music Technology Portfolio: 1A – Sequenced Realised Performance, 1B – Multi-track Recording and 1C – Creative Sequenced Arrangement. There is also a logbook that must be submitted along with the portfolio.

The requirement for 'Controlled conditions' does not mean that a submission has to be done, from start to finish, under close supervision in the school or college music technology department. It can broadly be divided into two processes, '**research and preparation**' and '**writing**', with only the time spent on the writing part of the process counting towards the maximum of 60 hours stated in the specification.

Research and preparation

Broadly speaking, this is any work that is done prior to completing the final artefact to be sent to the examiner.

Research and preparation *can be done outside the centre*. There is no time limit to it. The results can be recorded in writing or electronically, and can be taken in and out of the centre and referred to during controlled writing time. However, the teacher *must* inspect them, and be satisfied that they are the student's own work.

Task 1A: Sequenced Realised Performance

Research and preparation will include time spent working out the parts from the original audio track, learning how to use the sequencing package, experimenting with timbres, researching the original track and practising the parts to be played into the sequencer.

Task 1B: Multi-track Recording

Research and preparation will include time spent researching the track to be recorded, listening to the original and deciding on what effects and processing have been used, preparing and rehearsing the ensemble to be recorded, checking and testing equipment, learning microphone technique and placement, testing levels and getting everything set-up and prepared ready for the actual recording process.

Task 1C: Creative Sequenced Arrangement

Research and preparation will include time spent listening to the original stimulus track, listening to music in the specified styles, experimenting with suitable melodic or harmonic ideas, experimenting with developments of the original stimulus and working out rough drafts of the arrangement.

Writing

Broadly speaking, this is any work involved in completing the final artefact to be sent to the examiner.

Students have a maximum of 60 hours writing time. Teachers must keep a written record to ensure that each student's writing time has *not been exceeded*. The 60 hours may be split across the 3 tasks as appropriate – the 20 hours per task as stated in the specification should be used as a guide, but is not compulsory – it is the 60 hours **total** for the whole portfolio which must not be exceeded.

Writing time will take place inside the centre, either in timetabled lesson times or outside them, as most convenient to all concerned. It must be under supervision.

Task 1A: Sequenced Realised Performance

Any input of notes into the sequencing package or subsequent editing of any data, including the editing of timbres, pitch, rhythm, controller information etc., which will form part of the final recording sent to the examiner, is considered to be part of the 'writing' of the task. The final bounce (mixdown) to a stereo audio file of the finished sequence is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1B: Multi-track Recording

Anything that will form part of the finished audio track to be sent to the examiner falls under 'writing' time. This will include the recording of the musicians, any subsequent editing including trimming tracks, level setting, adding effects and processing, mixing and mastering. The final bounce (mixdown) to a stereo audio file of the finished recording is also considered 'writing' time, though preparing and burning the CD for submission is not.

Task 1C: Creative Sequenced Arrangement

Anything that is input into the final sequenced track to be sent to the examiner falls under 'writing' time. This will include time spent inputting all the ideas the candidate has come up with during the preparation time and any subsequent alterations, editing and additions made to the final sequenced arrangement. The final bounce (mixdown) to a stereo audio file of the finished arrangement is also considered 'writing' time, though preparing and burning the CD for submission is not.

Logbook

The completion of the logbook does not contribute to the 60 hours limit, but it must be completed under limited supervision.

Declaration Form

Candidates must sign the declaration form located on page 16 of the Logbook stating that the work is their own. Teachers will not countersign the declaration if the work appears not to be original.

Task 1A: Sequenced Realised Performance

Colourless Colour (La Roux)

Using the original La Roux recording as your stimulus (from *La Roux*, Polydor 2009, release no. 2703635), make a sequenced realisation of this song.

You are required to recreate a complete authentic realisation of the original song, including all vocal lines, instrumental parts and production features heard on the original recording.

You should try to match timbres and performance details as closely as possible to the original recording, but you must substitute appropriate instrumental timbres for the vocals.

You may use sampling to replicate production techniques where appropriate, though you **may not** sample the original recording.

It is not appropriate to use pre-programmed audio or MIDI loops in this task.

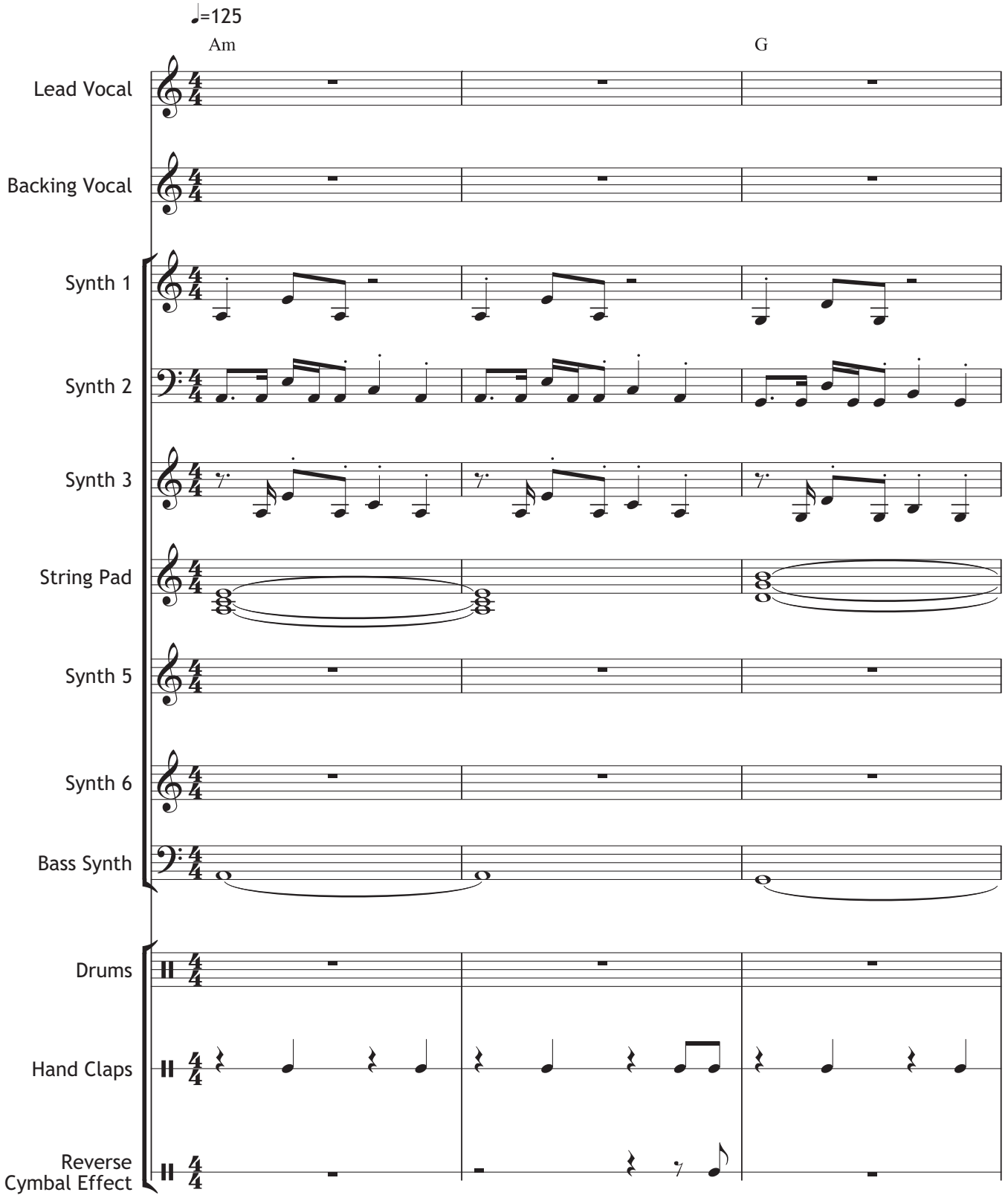
A skeleton score has been included to assist you. However, you are reminded that this is predominantly an aural task.

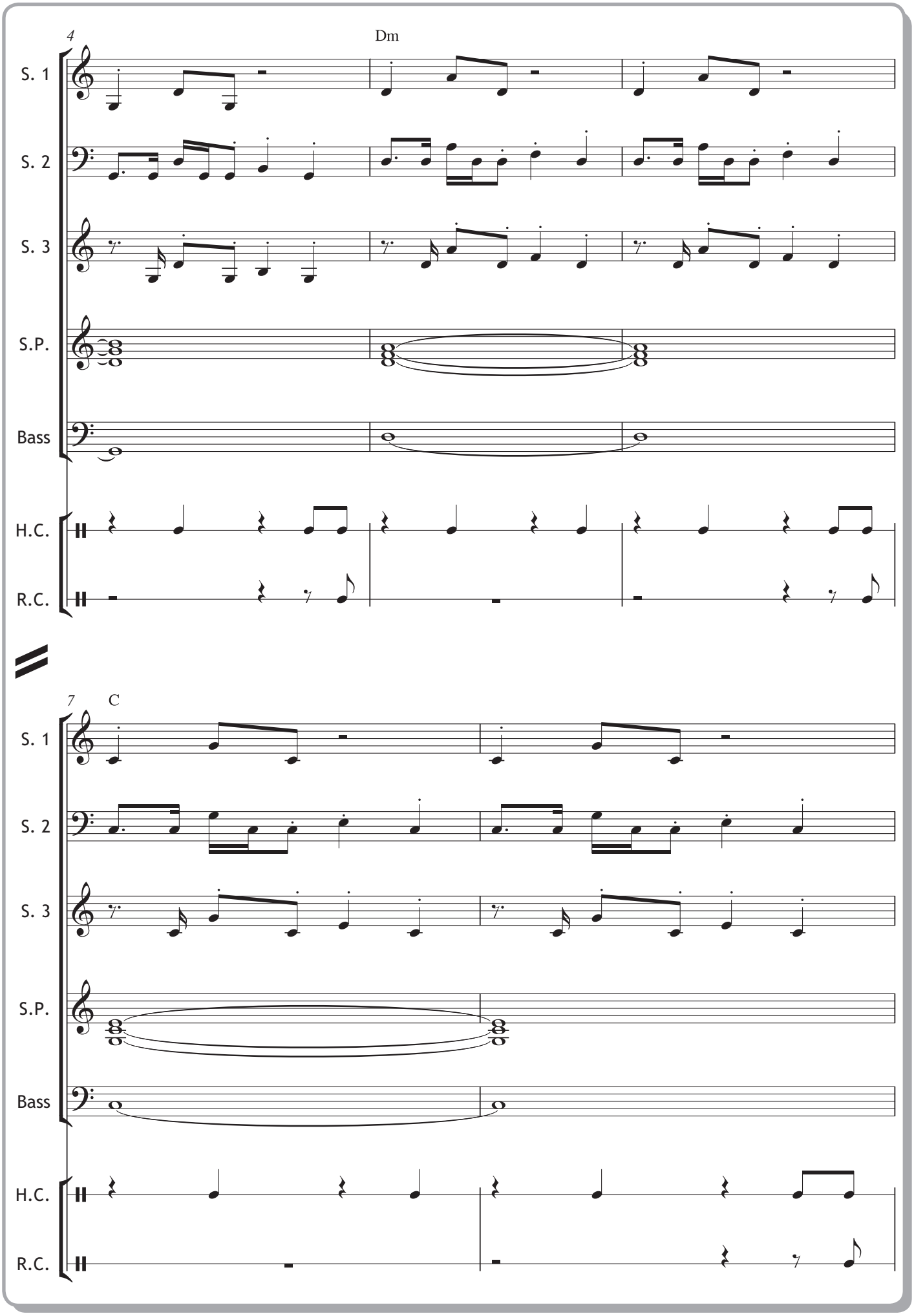
Submit your completed performance as Track 1 on your Music Technology Portfolio 1 CD.

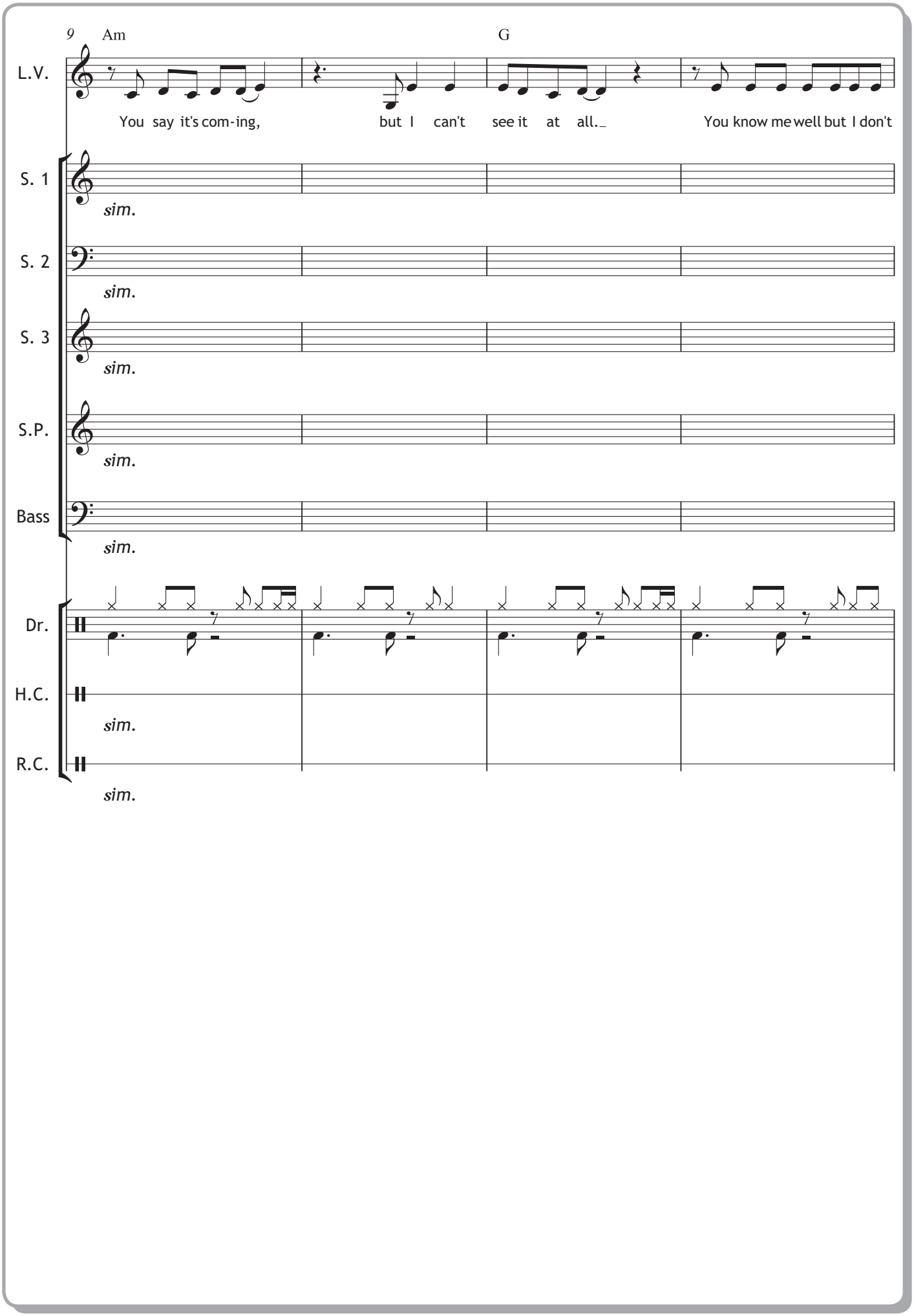
(Total for Task 1A = 40 marks)

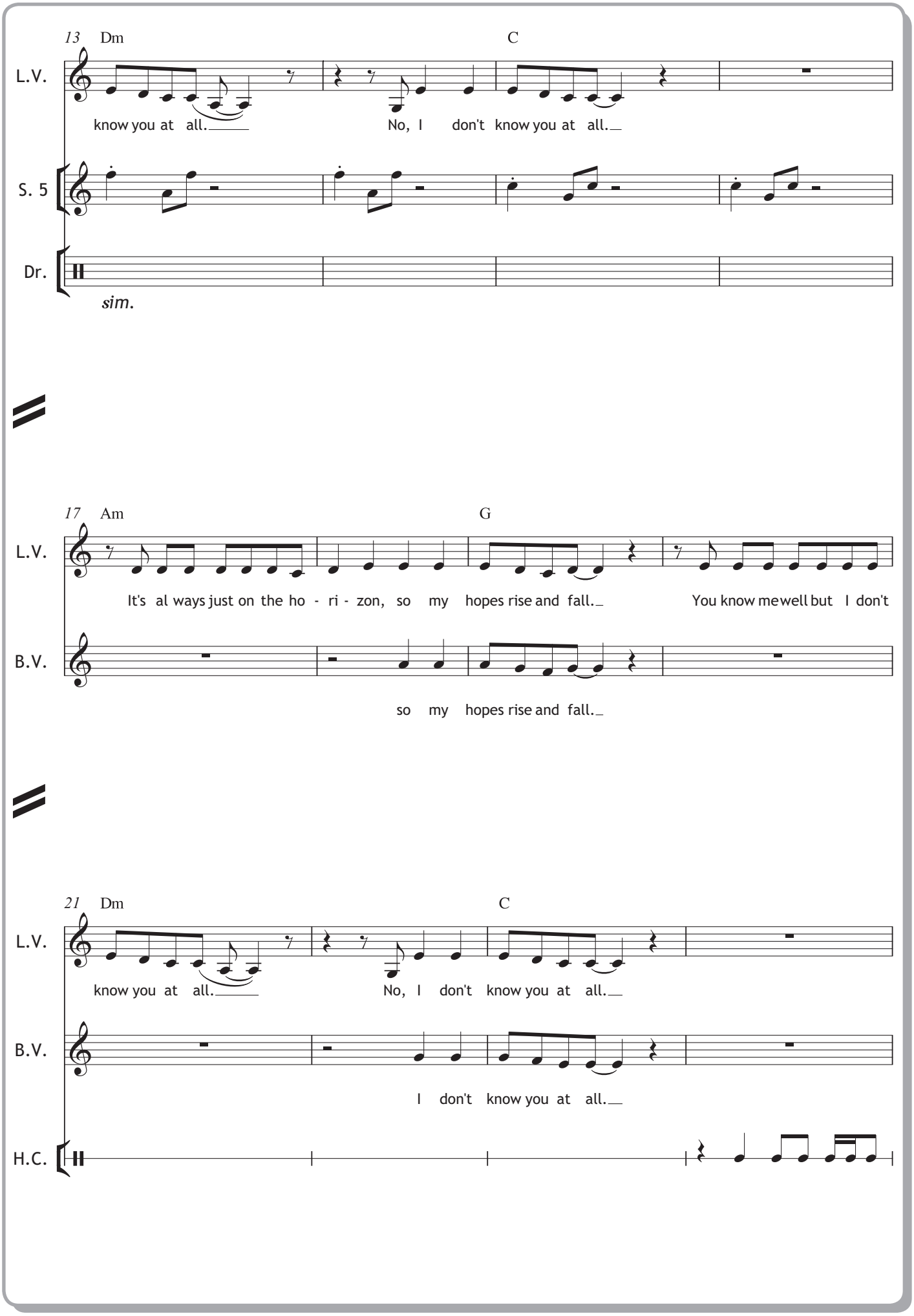
COLOURLESS COLOUR

Words and Music by
Elly Jackson and Ben Langmaid




4
Dm
S. 1
S. 2
S. 3
S.P.
Bass
H.C.
R.C.
7
C
S. 1
S. 2
S. 3
S.P.
Bass
H.C.
R.C.


9
Am
G
L.V.
You say it's com-ing, but I can't see it at all. You know me well but I don't
S. 1
sim.
S. 2
sim.
S. 3
sim.
S.P.
sim.
Bass
sim.
Dr.
H.C.
sim.
R.C.
sim.


13 Dm
C
L.V.
know you at all.
No, I don't know you at all.
S. 5
Dr.
sim.
17 Am
G
L.V.
It's al ways just on the ho - ri - zon, so my hopes rise and fall.
You know me well but I don't
B.V.
so my hopes rise and fall.
21 Dm
C
L.V.
know you at all.
No, I don't know you at all.
B.V.
I don't know you at all.
H.C.

NB: the vocal line is doubled an octave higher throughout the chorus.

25

F | Dm7 | C/E

L.V.

Earl - y nine-ties de - cor it was a day for we want-ed to play but we had

(NB: Change pad timbre)

S.P.

Bass

Dr.

H.C.

28

Am/C | F | Dm7

L.V.

no - thing left to play for. Co - lour - less co - lour,

S.P.

sim.

Bass

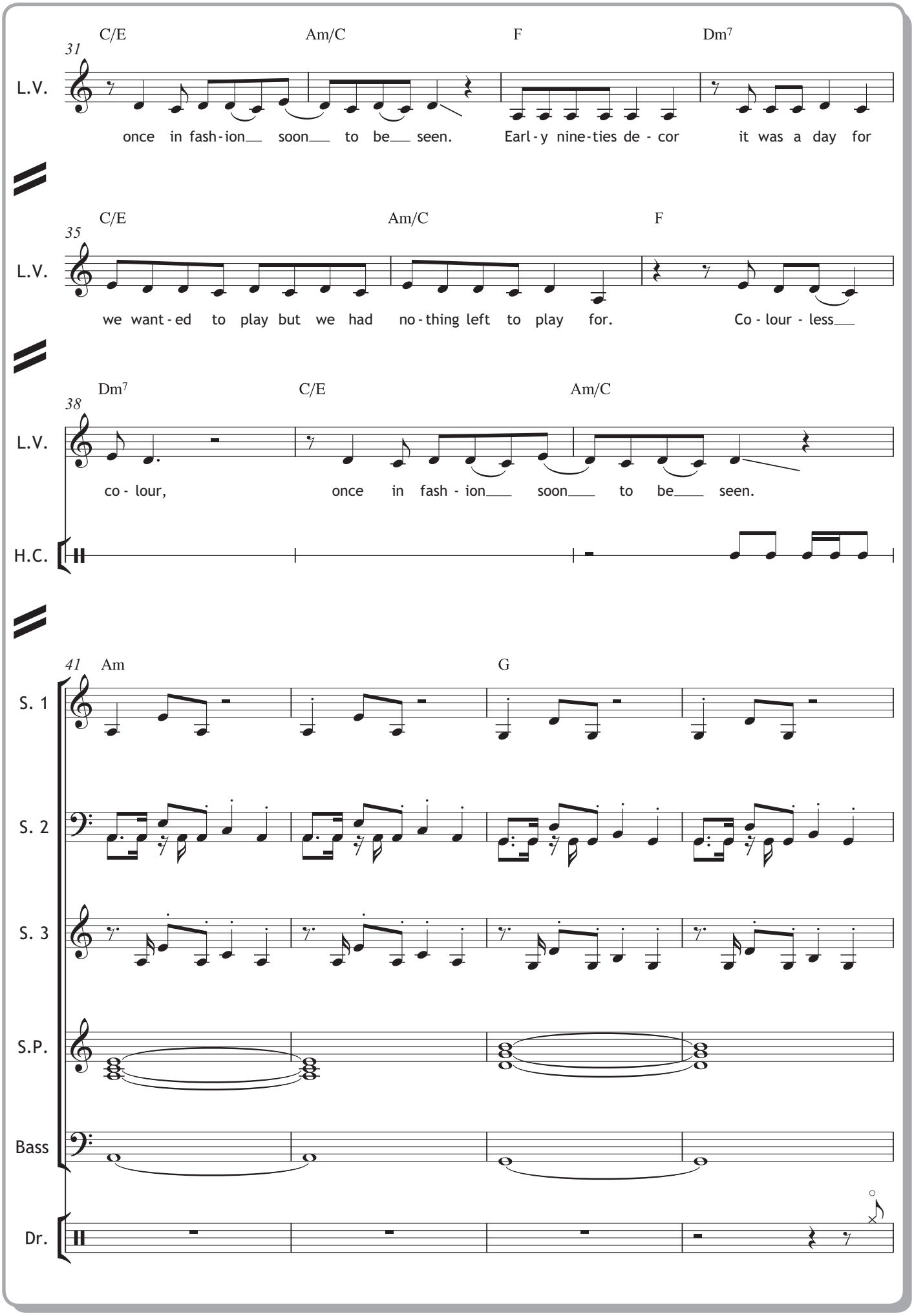
sim.

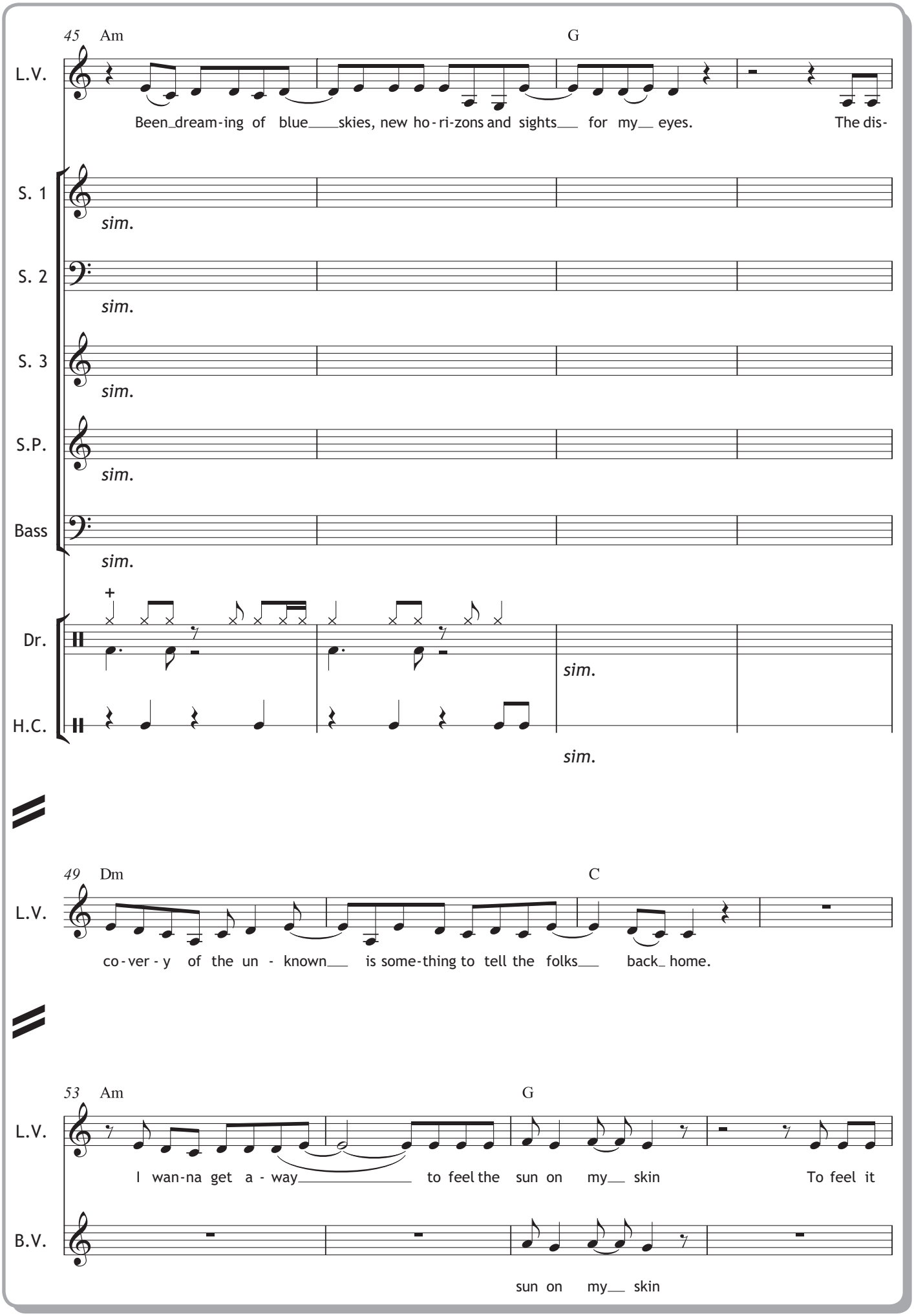
Dr.

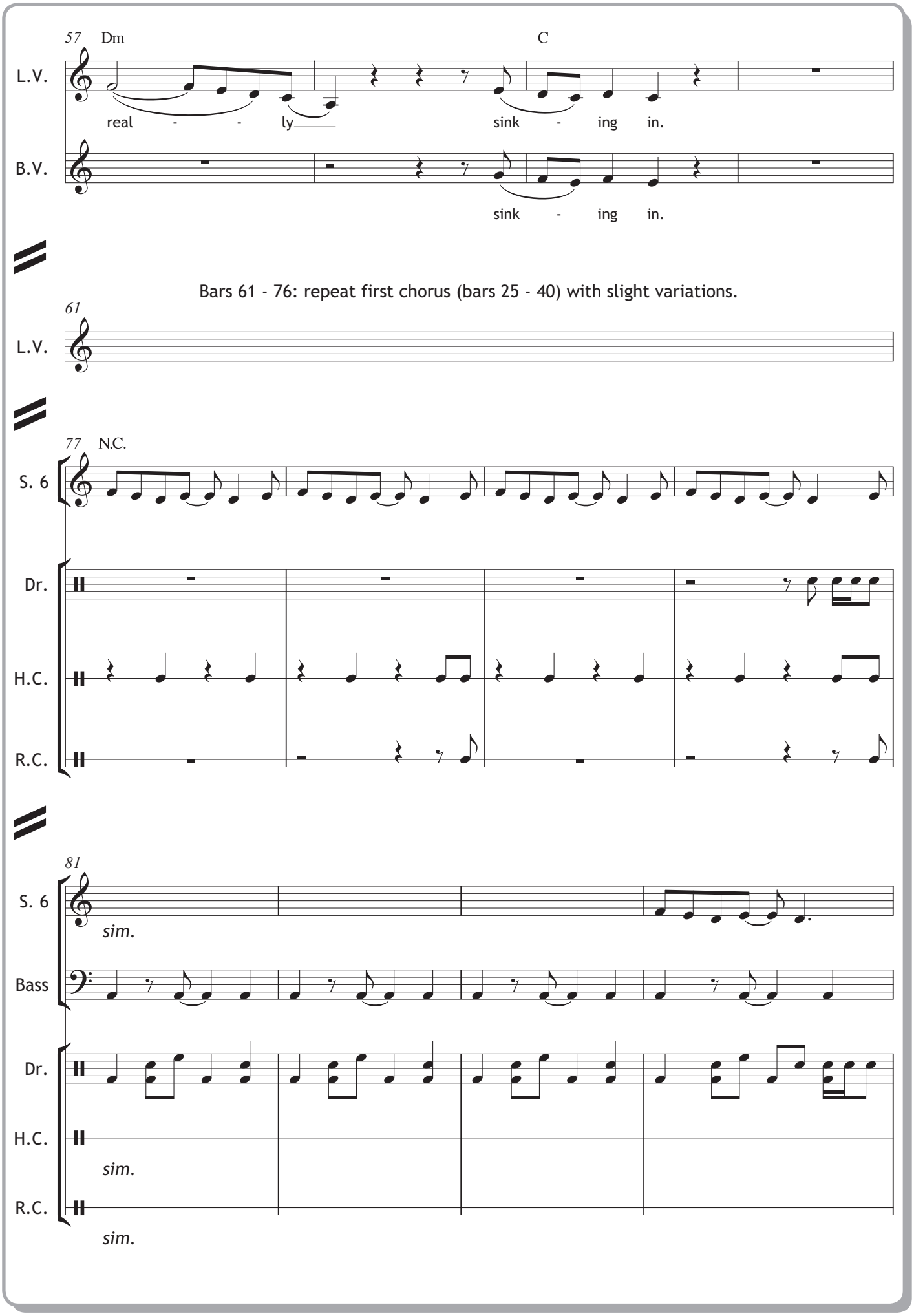
sim.

H.C.

sim.


31
C/E
Am/C
F
Dm7
L.V.
once in fash-ion soon to be seen. Earl-y nine-ties de-cor it was a day for
35
C/E
Am/C
F
L.V.
we want-ed to play but we had no-thing left to play for. Co-lour-less
38
Dm7
C/E
Am/C
L.V.
co-lour, once in fash-ion soon to be seen.
H.C.
41
Am
G
S. 1
S. 2
S. 3
S.P.
Bass
Dr.


45 Am
G
L.V.
Been_dream-ing of blue____skies, new ho-ri-zons and sights___ for my__ eyes. The dis-
S. 1
sim.
S. 2
sim.
S. 3
sim.
S.P.
sim.
Bass
sim.
+
Dr.
sim.
H.C.
sim.
49 Dm
C
L.V.
co-ver-y of the un - known___ is some-thing to tell the folks___ back_ home.
53 Am
G
L.V.
I wan-na get a - way_____ to feel the sun on my__ skin To feel it
B.V.
sun on my__ skin


57
Dm
C
L.V.
real - - ly
sink - ing in.
B.V.
sink - ing in.
Bars 61 - 76: repeat first chorus (bars 25 - 40) with slight variations.
61
L.V.
77
N.C.
S. 6
Dr.
H.C.
R.C.
81
S. 6
sim.
Bass
Dr.
H.C.
sim.
R.C.
sim.

NB: both synth lines are doubled.

85

S. 6

Bass

Dr.

89

S. 6

sim.

Bass

Dr.

sim.

Bars 93 - 106: repeat first chorus (bars 25 - 38) with slight variations.

93

L.V.

(in octaves)

C/E

Am

107

L.V.

once in fash - ion soon to be re - dis - co - vered.

Task 1B: Multi-track Recording

Make a recording of a piece of music of your own choice in a style relating to Area of Study 2: Popular Music Styles since 1910.

You must record a piece of music that has been made available for general release, or an accepted rock, pop or jazz standard. It must **not** be an original student composition.

Stimulus material may be arranged to suit the availability of resources but the arrangement will not be assessed. The resources chosen must be enough to create a viable and recognisable arrangement.

Your recording should:

- last between 2 and 4 minutes
- use a minimum of eight tracks
- have a minimum of **four** tracks captured using microphones
- make use of overdub techniques
- use only live musicians, and contain no MIDI sequenced performances or samples
- be a noise-free stereo production with use of appropriate effects and processing.

You should submit your completed recording as Track 2 on your Music Technology Portfolio 1 CD.

(Total for Task 1B = 40 marks)

Task 1C: Creative Sequenced Arrangement

You are required to create an original arrangement between 2 and 3 minutes in length based on **one** of the following stimuli and in **one** of the following styles:

Stimuli

- Sweet Child O' Mine (Guns N' Roses)
- Hallelujah (Leonard Cohen)

A lead sheet for each stimulus has been included to assist you.
Some recordings may differ from the lead sheet.

Style

- Reggae (eg in the style of Toots and the Maytals, Bob Marley and the Wailers, Burning Spear)
- Synth Pop (eg in the style of Erasure, Pet Shop Boys, Goldfrapp)

This task should be sequenced.

You are reminded that if you use any pre-recorded loops and samples they must be manipulated/shaped/edited/processed in order to gain credit. All samples and loops must be royalty-free and not taken from any commercial recordings.

Live performances recorded as continuous audio tracks or edited to form continuous audio tracks are **not** permitted in this task. Live recorded material may, however, be edited and processed and introduced as short samples.

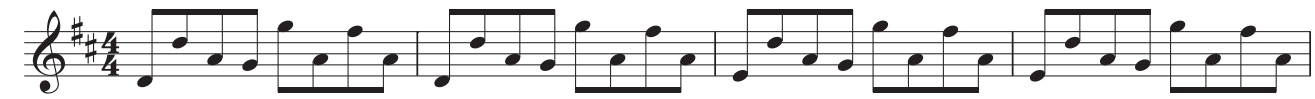
You should submit your completed arrangement as track 3 on your Music Technology Portfolio 1 CD.

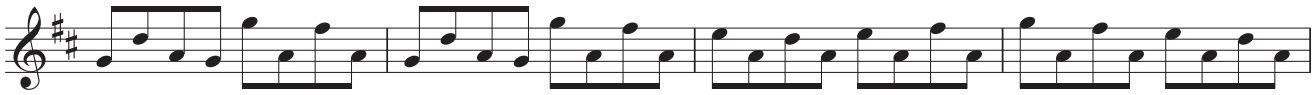
(Total for Task 1C = 40 marks)

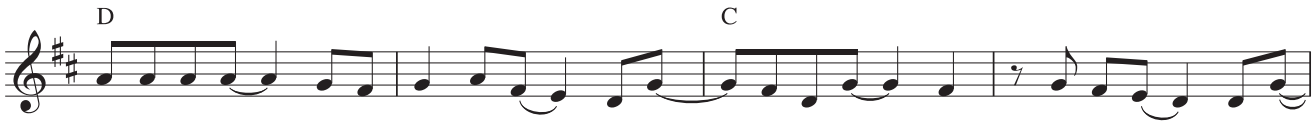
TOTAL FOR PAPER = 120 MARKS

SWEET CHILD O' MINE

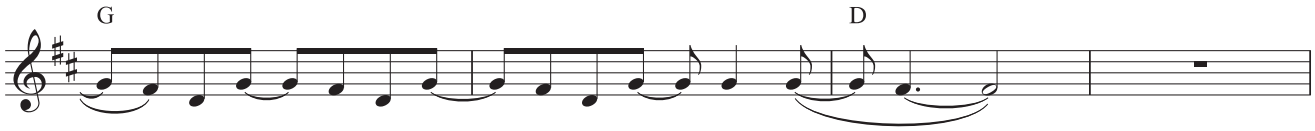
Words and Music by
W . Axl Rose, Slash, Izzy Stradlin',
Duff "Rose" McKagan and Steven Adler



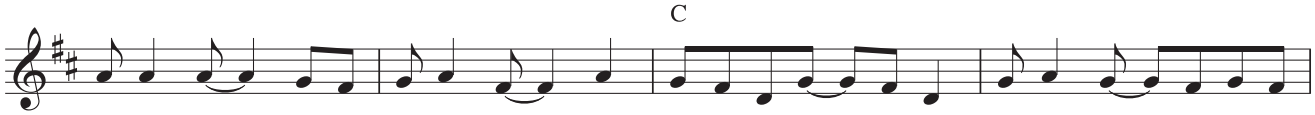




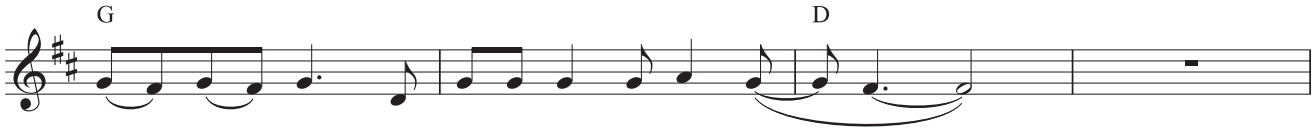
She's got a smile that it seems to me re - minds me of child - hood me-mo - ries where ev-



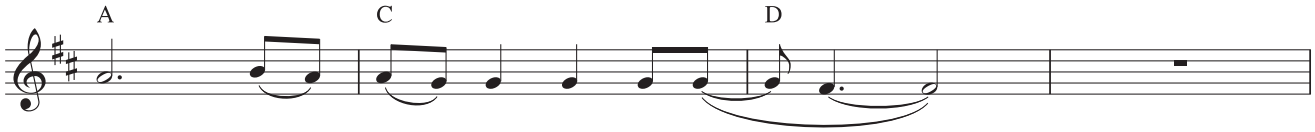
- 'ry thing was as fresh as the bright blue sky.



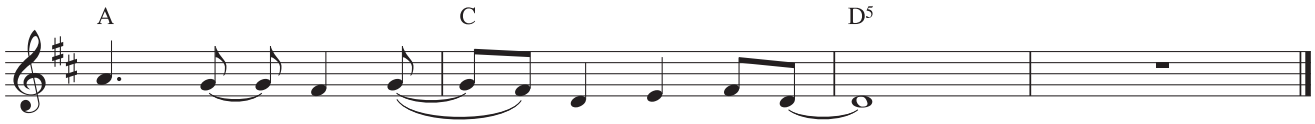
Now and then when I see her face she takes me a - way to that spe-cial place, and if I



stared too long, I'll prob - 'ly break down and cry.



Whoa, whoa, whoa, sweet child o' mine.

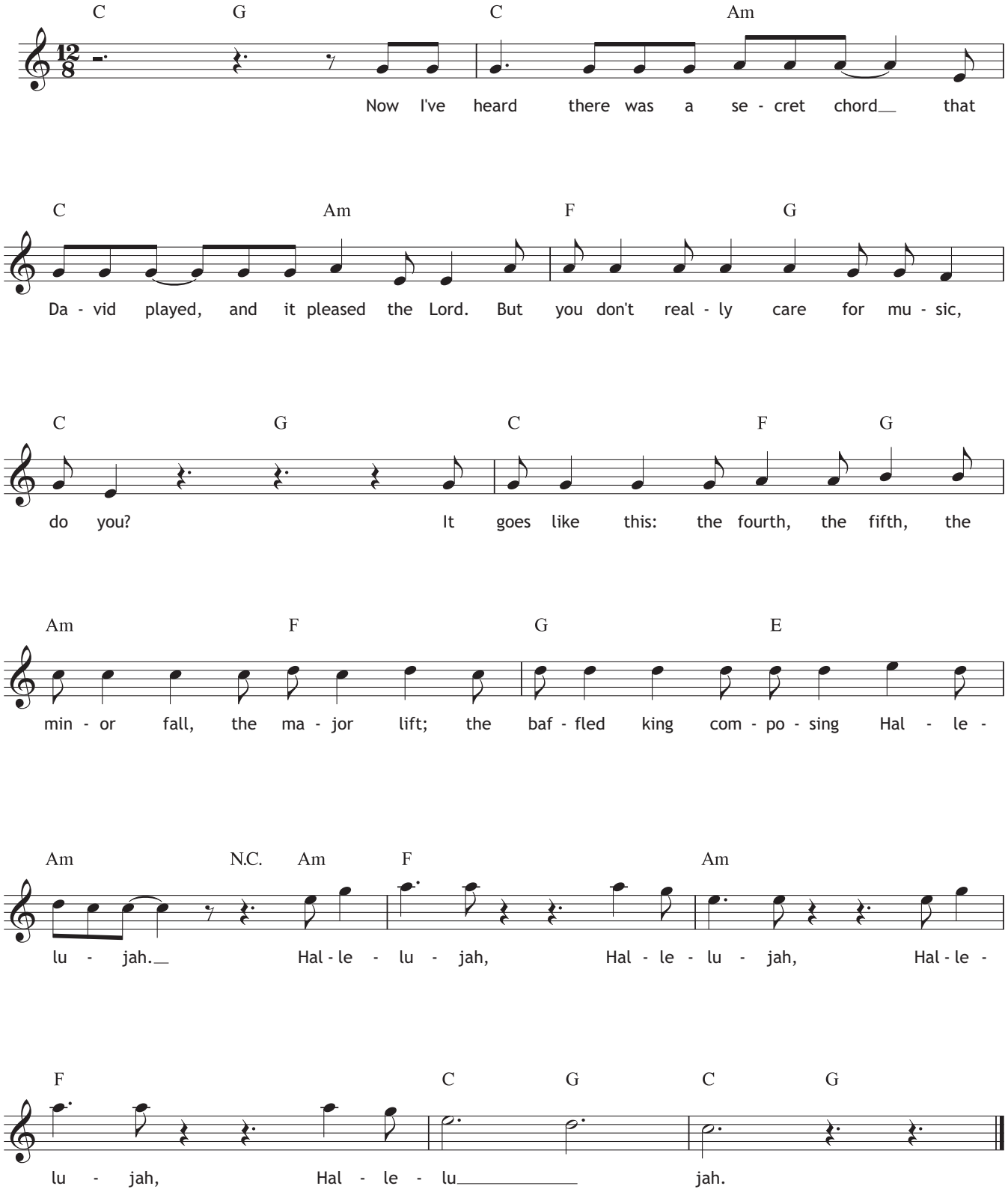


Whoa, oh, oh, oh, sweet love o' mine.

P39081A

HALLELUJAH

Words and Music by
Leonard Cohen



P39081A

BLANK PAGE

BLANK PAGE

BLANK PAGE